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Students of Bryn Mawr College

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The College News

VOL. XLV—NO. 22

ARDMORE and BRYN MAWR, PA., TUESDAY, MAY 31, 1960

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PRICE 20 CENTS

High-Ranking Seniors Lauded Awards Conferred For Special Merit; Essay Prize Split Graduates Finish With Honors

The following Seniors will receive degrees with distinction:

Summa cum laude

Maria Luisa Busé

Joanne Nina Field

Martha Stokes Price

Magna cum laude

Juanita Elizabeth Barrett

Cornelia Margaret Broekhuysen

Susan Barbour Downey

Jeannette Mildred Haines

May Jen

Rose Mosen Klotz

Edith King McKeon

Emily Meyer

Judith Gayle Polsky

Dorothy Renée Reichenberger

Ellen Thorndike Rice

Susan Freeman Schapiro

Kathleen Elizabeth Schueller

Melodee Siegel

Margaret Lamiée Simpson

Martha Stevens

Joan Lenore Strell

Carola Teegen

Cum laude

Evelyn René Adler

Joan Katharine Batt

Joan Bernstein

Faison DuBoise Bradley

Miriam Boykin Brenaman

Arleen Sheila Brenner

Barbara Anne Broome

Karen Elizabeth Carlson

Julia Jong-Jieh Chang

Priscilla Neuman Cohn

Cülbün Coker

Alexandra Colt

Kathleen Bruce Connell

Irene S. duPont Darden

Madeleine Charles deGogorza

Doris Ann Dickler

Elizabeth Van Schalck Emerson

Emmie Elizabeth Ewing

Anne Gardiner Farwell

Nancy Esther Fogelson

Marcia Ruth Levy Fram

Lynne Levick Gelber

Roselyn Jane Goldberg

Susan Toby Goodman

Sheila Fay Gopen

Synnova Marie Hagen

Elizabeth Hamsot

Susan Elizabeth Harris

Andrea Jane Hoffman

Lauren Wells Jackson

Barbara Janney

Sue Colman Jones

Jeannette Paul Kean

Star Noël Kilstein

Sue Young Sook Kimm

Cynthia Stone Klinman

Alexandra Korff

Susan Ellen Lausersohn

Sara Esta Lewin

Frederica Esther Lincoln

Alice Rita Lowenthal

Mary Lydon

Loralee MacPike

Eva Martin

Sondra Moore

Alice Jean Newman

Barbara Annette Northrop

Virginia Bigelow Norton

Julie O'Neil

AraBelle Matthews Parmet

Jane Ballard Phillips

Ann Vanderpool Pollitt

Sharon Guggenheim Rauch

Joan Caplan Rosenbloom

Myra Ann Rosenthal

Judith Isabel Davis Rowe

Judith Miriam Rubenstein

Susan Nina Schonberg

Cynthia Ann Secor

Jane Lippincott Smith

Anne Stebbins

Loretta Stern

Suzanne Swan

Marcy Tench

Jana Dagnija Varlejs

Deborah Pinkas Weinstein

Ann Jay White

Ann Wood

Nancy DuBois Wright

Jean Comfort Yaukey

Awards Conferred For Special Merit; Essay Prize Split

Announced at commencement exercises this morning but unknown at press-time was the winner of the European Fellowship and the Elizabeth Shippen Scholarship for Foreign Study.

These two fellowships, held concurrently, are awarded by the faculty every year to a member of the graduating class. The money is to be spent toward the expenses of one year's study abroad.

The M. Carey Thomas Essay Prize was divided between two members of the class: Anne Gardiner Farwell for her paper, "A Submission to Tyranny," a study of Hitler's Germany; and to Joanne Field for her study on "The Prose Style of Sir Thomas Browne."

The Helen Taft Manning Essay Prize, which is awarded in European or World History, was won by Susan Freeman Schapiro.

The Elizabeth Duane Gillespie Prize went to Joan Lenore Strell for work in history.

Dean of Cathedral Addresses Seniors

Bachelor of Arts degrees were conferred today on 147 women in the senior class. Higher degrees, including the M.S.S., the M.A. and the Ph.D., were also awarded to men and women students in the Graduate School.

Miss Katharine E. McBride, President of the College, delivered the commencement address. The Baccalaureate sermon was offered by the Very Reverend John Vernon Butler, S.T.D., Dean of the Cathedral Church of St. John the Divine, New York, at the Baccalaureate Service preceding the commencement exercises.

Before becoming Dean of the Cathedral, Dr. Butler was rector of Trinity, Protestant Episcopal Church in Princeton. He has been a member of the Protestant Episcopal National Council from 1952 to 1958 and was a deputy to the church's triennial general conventions.

HONORS

The following students will receive degrees with Honors in special subjects:

Biology

Roselyn Jane Goldberg

Sue Young Sook Kimm

Melodee Siegel

Chemistry

Andrea Jane Hoffman

May Jen

AraBelle Matthews Parmet

Kathleen Elizabeth Schueller

Classical and Near Eastern

Archaeology

Miriam Boykin Brenaman

Economics

Susan Toby Goodman

Edith Elizabeth Trubek

English

Joanne Nina Field

Rose Mosen Klotz

French

Lynne Levick Gelber

Margaret Lamiée Simpson

French and Philosophy

Judith Gayle Polsky

Geology

Maria Luisa Busé

Martha Stokes Price

German

Sharon Guggenheim Rauch

Carola Teegen

History

Barbara Janney

Susan Freeman Schapiro

Joan Lenore Strell

History of Art

Virginia Bigelow Norton

Latin

Susan Barbour Downey

Alice Jean Newman

Philosophy

Arleen Sheila Brenner

Priscilla Neuman Cohn

Sheila Lucile McCrea

Edith King McKeon

Dorothy Renée Reichenberger

Judith Miriam Rubenstein

Martha Stevens

Political Science

Anne Gardiner Farwell

Nancy Esther Fogelson

Marcia Ruth Levy Fram

Cynthia Ann Secor

Marcy Tench

Psychology

Susan Nina Schonberg

Russian

Loralee MacPike

Myra Ann Rosenthal

Sociology-Anthropology

Star Noël Kilstein

Sondra Moore

NOTICE

Approximately forty percent of those graduating in the class of '60 plan further study. Thirty-eight students, including two Rotary Fellows, three Fulbright and Woodrow Wilson Fellows, and five Woodrow Wilson Fellows will continue in graduate schools of academic work.

Of these twenty-four are majors in Humanities, eight are majors in the Physical Sciences, and six are majors in the Social Sciences.

An additional fifteen are enrolled in professional schools. Four plan to go to medical school, one to law school, two to schools of architecture, two to schools of social work, and four to schools of music. Four graduates plan a fifth year in education.

In total, 59 out of the class of 147 have definite plans for continued study.

75 Citations Honor Eminent Alumnae

This year's Alumnae Weekend at the close of school will bring about 900 alumnae to the campus.

Plans for the weekend include a dinner given by President McBride in honor of the classes of 1900, 1905, and 1910, and other reunion class dinners and meetings. There will also be an entertainment program arranged by Ruth McAnany Loud, '23.

The climax of the weekend will be the convocation in Goodhart Hall on Saturday afternoon at which President Millicent Carey McIntosh of Barnard will speak, and seventy-five citations will be given to distinguished alumnae in recognition of their achievements.

Since there are so many alumnae who are deserving of these honors, the recipients have been limited to those graduating before 1929. Alumnae who are now serving in research, teaching, and college administration are not eligible, and women who were headmistresses of schools, but who did not found the schools, are not eligible. Since there are so many alumnae who should have recognition, the citations had to be limited in some way. Miss McBride says that she hopes the others will be recognized at some later celebration, perhaps at the Hundredth Anniversary.

These distinguished alumnae will be honored throughout the weekend by luncheons and other festivities. They will march in the convocation procession on Saturday, along with the faculty, Board of Directors, and student marshals. Their names are not available at press time as the committee wishes to keep them secret until they are formally announced on Saturday.

This weekend marks the end of the celebrations of the Seventy-fifth Anniversary year.

College Appoints Rhoads as Trustee

Dr. Jonathan E. Rhoads, John Rhea Barton Professor of Surgery and Chairman of the Department of Surgery at the School of Medicine of the University of Pennsylvania, was recently appointed as a trustee of Bryn Mawr College. He succeeds Thomas Raeburn White, a Philadelphia lawyer, who until his death in December, 1959 had been a trustee since 1907.

Dr. Rhoads is also director of the Harrison Department of Surgical Research at the University. He was provost at the University from January 1956 until October 1959 when he resigned that office to take on the chairmanship in surgery. He is a governor of the American College of Surgeons and a member of the Board of Managers of Haverford College and the Friends Hospital of Philadelphia.

In addition he is a member of the National Research Council, the New York Academy of Sciences, the Society of the Sigma Xi, Phi Beta Kappa, the American Philosophical Society, and the Fellows of American Studies.

NOTICE

Fulbright Fellowships have been awarded to three members of the class of '60. Maria Luisa Busé will study at the University of Oslo, Norway; Joanne Nina Field at Saint Hilda's College, Oxford, in England; and Judith Gayle Polsky at University of Aix-Marseille, Faculté des Lettres in France.

NOTICE

Gifts to the college this year total \$1,031,046. The 75th Anniversary saw a tremendous increase in annual giving, particularly from the Alumnae Fund which rose by 78%.

Over twenty thousand dollars in gifts came from the Parent's Fund to which 360 parents of students and alumnae contributed. The new chairman of this fund is Mr. Bayard Schieffelin.

College Mourns Death Of Third President

On May 6, Dr. Marion Edwards Park, President Emeritus of Bryn Mawr, died in Plymouth, Massachusetts. Miss Park was Bryn Mawr's third president, holding office from 1922 until Miss McBride assumed the position in 1942. The New York Times calls Miss Park "a child of the great New England intellectual tradition" while the Tribune refers to her as one of the most distinguished woman scholars and educators.

During her administration, Miss Park initiated a great many changes at Bryn Mawr. Most impressive were the additions to the campus of Rhoads Hall, the West Wing of the library, and Park, the science building which was named for her.

Miss Howe, an undergraduate at Radcliffe when Miss Park was a dean there, and Manager of Halls at Bryn Mawr when Miss Park was president, remembered her as "an exceedingly warm and human person besides being a great

scholar." She recalls her pointed wit and her inexhaustible fund of stories, all with the New England knack for hominess and getting straight to the point.

Both Miss Howe and Mrs. Helen Taft Manning have remarked on her great interest in and friendliness with the undergraduates as well as with the faculty and administration. Wrote Mrs. Manning in the Anniversary Alumnae Bulletin, "She respected some students more than others of course, but she was influenced by student opinion as a whole rather than by individuals who presented carefully prepared plans for changing what was wrong with the college."

A quality that Miss Howe noted was her "buoyancy", the ability to see things in proportion—"She could make you see your problems in relation to a larger whole and you always went away feeling refreshed." Among her varied interests, including public affairs, music, and travel, Miss Park also

followed another of Bryn Mawr's traditions. "She was an excellent knitter, and was constantly knitting baby sweaters," recalls Miss Howe.

Miss Park was one of the leaders of her generation in the movement for the woman's right to education and the use of her mind. Once, when she was asked what good a college education would be for a woman, she offered these words:

"College training not only gives a young woman knowledge more simply and painlessly than she can acquire it elsewhere; it also teaches her to use her mind as an instrument, a tool of precision, whatever the particular job to which it may be applied."

At her retirement, Miss Park was awarded the M. Carey Thomas Prize. Then she returned to Plymouth, where she remained on the board of trustees of Bryn Mawr, Radcliffe and Simmons colleges.

THE COLLEGE NEWS



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A Last Word On The 75th

Whatever the greeting card people may say about the pangs of recurring birthdays, there can be no misgivings when the celebrant is an institution. Institutions thrive on age, and a round-numbered birthday can be observed with unmixed delight. A bit of pomp and festivity are also in order, for though institutions may grow no wiser with age they do, indeed, grow more venerable, and their anniversaries seem less occurrences than achievements.

Bryn Mawr's 75th was, indeed, an achievement, but not simply because it was reached; the real cause for celebration was the celebration itself. From the many-hued procession of the hooded and begowned last September to the convocation of alumnae next Sunday there will have been an almost uninterrupted chain of anniversary activity. The Anniversary issue of the Alumnae Bulletin (now on the list of required freshman reading at Wheaton); the weekly Seminar on Criticism; symposiums on archaeology, India, and "Baroque"; and the medium-sized May Day with ersatz oxen were all but local manifestations of the merry-making. The Bryn Mawr 75th anniversary was celebrated by alumnae groups all over the country with concerts, exhibits, panels, and even lectures by peregrinating faculty.

Today marks the end of the 75th academic year. That Bryn Mawr is any more venerable than she was at seventy-four may be questionable, but that the 75th celebration was a real and exciting achievement cannot be doubted.

The NEWS wishes to extend felicitations and farewells to the class of '60. We shall miss them.

Class Day's Skits Satirize Prowler, Pallas, Perdition

by Kristine Gilmartin

In spite of the ominous date, Friday the thirteenth of May, and the imminence of comps, the seniors took time off to poke fun at themselves and their revered (do all idols have feet of clay?) professors. Class Day skits, one on Taylor steps, one outside the gym, and one in front of the library, were a triple feature.

The first opened with a vivid discussion and demonstration of Bryn Mawr overcrowding by two students forced to sleep on the steps for lack of dormitory space. As a typical day wore on, various ladies and gentlemen in the audience had cause to equir. Mr. and Mrs. Sprague were fresh-air fiends to the hilt. Mr. Herlihy was unable to be present since he was buried by a stack of the New York Times. When asked what field he was in, one professor in the arts replied, "What do you mean, field? I'm no cow!" Last to appear was the terrified prowler, who was only trying to pass his way through the crowd to get out.

In front of the gym a live, stationery Pallas Athena with a marvelous grimace was consulted by a new, bright-eyed freshman. This poor young lady, after a brief in-

terview with an extremely convincing Miss McBride, endured a speech test with a New Jersey twanging Mrs. Pearce, a typical mixer, and a harrowing swimming test—to prepare her for the cloister pool. At writing papers she proved herself an organizational genius with a flair for quotations, and a deft hand with a rather sticky unifying element. Recovering from the ordeal with coffee at the Deanery, our freshman learned that the English Comp. classes are being discontinued next year in favor of a petition-writing course.

Outside the library, all hell was breaking loose, but heaven wasn't far away, in fact just one floor up. A Bryn Mawr's soul was the prize, hotly contested by the angels and the devils. The poor girl, dead from over-exposure at Haverford, eventually returned to life after learning by campus mail that Dr. Humeston had made a mistake and she was not really dead at all. The devils gnashed their teeth at this news, and brandished their "Win With Sin" banner. The angels shook their heads in amazement as both sides claimed that this was not according to Robert's Rules and demanded that a petition be drawn up.

Students Comment On 'Earnest' And 'Review'

Reviewer Examines Creative Work, Applauds Campus Contributors

by Lynn McDonald

It is no easy task to criticize, especially to criticize the creative work of one's colleagues or comrades. One tends to forget that, regardless of whose canons, Aristotle's or Arnold's, the critic adopts, the critic is still a single individual, limited by virtue of his mortality or human frailty. One tends to forget this and remember only the words in the column as representative of collective critical thought.

It is my task, not lightly assumed, to criticize the May Bryn Mawr Review. The Review is an admirable collection of the literary efforts of undergraduates, generally, and faculty, occasionally—although one doesn't call the faculty's contributions efforts. However, enough procrastination. Let us get on with this analysis, limited though it will necessarily be, by virtue of not only my frailty but length and time.

The poetry in this issue is, on the whole, admirable. The first poem, "April", either anonymous or unacknowledged, is rambling and contrived. The poet catches the tone of April with the first words, and then proceeds to dissolve into mere word-torrents. The rhyme of the sonnets is occasionally contrived; lust and fast; but-and enough. The first part of II is well done and catches the mood but, on the whole, the poet seems to be so intoxicated with words that she sacrifices feeling and communication. I prefer the other two sonnets, "February", by (I presume) the same unidentified poet. The simplicity of "How much of man is dream" and "... the yang and yin of spinning China" is evocative and memorable. "To Pasternak, II", the third and last unidentified contribution, lacks form (the numerous parentheses are disturbing), but it occasionally is succinct and poignant. I especially liked "... t early is no season to count on", and "Moments misleading to live in". These fragments contain an exquisite distilled simplicity.

"To an Aborigine Child", by Jane Ann Hess, is superb. The poem is simple, direct, and as rhythmic as a song. One can almost hear Australia's national song "Waltzing Matilda" in the first stanza. It is natural verse, economical, unassuming and delightful. Joanne Field's poems, "Thunder" and "Beasts", are particularly memorable. The imagery is lush and consistent, consistently good. While each line is memorable in itself, each also distinctly contributes to the whole textured effect. They are both "whole" poems, complete, and rich and strong, like Van Gogh's painting.

It is always difficult to write directly about Infinity and Communication, but Katherine Yablonsky has done admirably in "Encounter With An Orientale". She has brought the quest down to earth, so to speak, dealing with it in terms of particulars rather than overpowering abstract nominatives. I think, however, the poet might strive for greater distillation and more control in her form.

Mr. Wallace's "Noon Portraits" reminds me of Japanese poetry and painting. There is an elegance of understatement, and a distinctly memorable simplicity in these portraits. I am reminded of Japanese art, where a single line calls to mind more than the most detailed representative portrait. There is contrast, light and shade, in these wonderfully pellucid statements, that is precisely balanced. No word is superfluous; every word is necessary and desirable. I was especially impressed with i, ii, iv, vi and vii, although each was delicate and complete.

The prose. E. Anne Eberly's "The Last Dream Before Waking" is a beautiful statement on the loss of "innocence" and youth. Robin is cl r because we are Robin, or we have been. Charlie, the old man, is a sort of vates or prophet, who understands Robin and what he seeks from the sea because he hasn't forgotten. The style is direct and generally consistent; the scene, the characters, are portrayed with depth and love.

Another story on youth and its pain is Martha E. Meyer's "Don't Tarnish the Gold". The parents and their daughter are ably contrasted in the initial waking descriptions. The daughter awakens with excitement and anticipation (note the verbs: rang, shook, hopping, smiled, sucked, dashed, shoved, swishing, searching), while the parents, selfish and incapable of understanding, seem almost drugged. The theme of misunderstood youth is a favorite one, especially with youth.

Jane Taylor's "Waiting for Rain" is another tale of youth and age, although the approach is unique. The old lady, Mrs. Eberly, is sharply and sympathetically portrayed. Her loneliness, her eagerness for friendship, for communication, are clear and touching. Here it is the child who hurts, through her inability to understand what Mrs. Eberly represents and seeks. The style is good, and the story, though short, says a great deal.

Margaret Pierce's "A Day at the Beach" is a

Continued on Page 4, Col. 3

Lynn McDonald is a senior English major and was ~~byrd~~ editor of the class of '60 yearbook. She has been selected as one of the twenty guest editors to MADMOISELLE magazine, and won first prize of all the candidates.

Sincerity Outweighs Sophistication Of "Earnest", Maintains Critic

by Lois Potter

"In matters of gr t importance, style, not sincerity, is the vital thing." It is a tribute to both Mr. Butman and his actors that the Bryn Mawr-Haverford production of The Importance of Being Earnest succeeded as well as it did, for it completely reversed Oscar Wilde's epigram: style took second place to sincerity. The result was a kindlier Earnest than usual, if a less brilliant one.

This seems to have been Mr. Butman's intention. He views Wilde's characters as basically "nice" people whose eophistication is only a mask. The play was thus to move on two levels, the real and the artificial, and this design inspired the beautiful sets as well as several individual performances. In the csse of the sets, although most of the people I talked to did not realize (unless previously enlightened) that the walls of Algernon's drawing-room were meant to be transparent, it was generally agreed that they were ideal for this artificial comedy.

In the acting, on the other hand, it was the reality rather than the artificiality that came across—the characters were obviously "nice"; their sophistication was less evident. The actors showed a gr t deal of polish outside their roles (in meeting the emergencies which arose in the course of the performance) but within the roles they seemed less sure of themselves. Earnest was a light, fluffy soufflé of wit, but it had been taken out of the oven a little too early.

Pleasing Distortions

The two roles most affected by the interpretation of the play were those of Gwendolyn and Miss Prism. In casting Rob Colby as Gwendolyn, Mr. Butman insured a sympathetic portrayal of a character often played as a monster of sophistication. Though Rob's performance may have been a bit too ingénue—too much like Cecily—and I still don't think it was really "right" for Gwendolyn, once one accepts her conception of the part, there is little fault to be found in the way she played it.

Miss Prism, as Nina Sutherland acted her, scarcely fit Lady Bracknell's description of the "female of repellant aspect, remotely connected with education." She was, in fact, a sweet, grandmotherly little lady, and if this interpretation sometimes seemed to play against the lines, it was a pleasant change from the usual old maid caricature, and very nicely done.

The other interpretations were less unconventional. Linn Allen's Jack was a little wild for drawing-room comedy, but one welcomed the contrast with Algernon, who carried languor to the point of limpness. He was at his best in the play's big moments when he could let himself go, particularly in "I could deny it if I liked, I could deny anything if I liked," and the "Who has the right to cast the first stone" speech, which sounded like a parody of all Wilde's attempts at "problem comedy."

I have alr dy given my greatest objection to John Roberts's Algernon. His exhausted manner, carried over into his speech and combined with his English accent, unfortunately resulted in making every other syllable unintelligible—a problem that affected other actors as well. But he had captured the tone of Wilde's comedy better than anyone else, and was able to discuss cucumber sandwiches as a matter of vital importance.

Roses, Hats and Paradoxes

Debby Goldberg made Cecily the "pink rose" that Algernon called her, and radiated pastoral naiveté, wit, and grace. It's hard to go wrong with a part like this one, and Debby never did.

Aided by splendid costuming and superlatively good hats (though not by her ghostly make-up), Lady Bracknell was able to sweep everything before her when she came on stage. Barbara Northrop showed an excellent sense of comedy in this part, and got a lot of fun out of her lines. One might perhaps have wished for a little more gusto in places, for instance, "Prism, where is that baby?", but in general she was all that one could ask.

Canon Chasuble is the only real grotesque in the play, and William Learned, though he could not altogether avoid seeming out of key with the others, usually managed to strike a nice balance between high comedy and clowning in his performance. The two servants were well-contrasted; Lane (Edwin Hartman), as one might expect of Algernon's servant, was admirably polished and imperturbable, while Howard Shambelan played Merriman as the kind of servant available in the country, thus making it clear why Gwendolyn preferred to live in town. I'd have liked this very funny performance much better if it hadn't gotten so much attention when it had no business doing so.

It was rather sad to see so many good lines getting so little reaction, sad too to notice flaws I had never perceived in Earnest before. There were weak curtain lines, and paradoxes carried to a ridiculous extreme.

Continued on Page 4, Col. 4

Lois Potter, an English major and winner of the Sheelah Kilroy prize in English, is a former copy editor of the COLLEGE NEWS and has been elected copy editor of the class of '61 yearbook.

List Of Degrees Conferred

BACHELOR OF ARTS

Biology
Marian Wolfe Colcher
Roselyn Jane Goldberg
Sue Young Sook Kimm
Melodee Siegel

Chemistry
Julia Jong-Jieh Chang
Carolyn Marjorie Ehrlich
Andrea Jane Hoffman
May Jen

Alice Rita Lowenthal
Kathleen O'Donnell
AraBelle Matthews Parmet
Dorothy Middleton Rowlett
Kathleen Elizabeth Schueller
Mary Margaret Timney

**Classical and Near Eastern
Archaeology**
Miriam Boykin Brenaman
Elizabeth B. Cooper
Elizabeth Van Schaick Emerson
Helen-Nessa Niemtzw

Economics
Susan Toby Goodman
Sheila Fay Gopen
Judith Naomi Minkin
Edith Elizabeth Trubek

English
Evelyn René Adler
Beth Sewell Alexander
Susan Bixby
Barbara Anne Broome
Karen Elizabeth Carlson
Helen Craig Derry
Joanne Nina Field
Cynthia Bird Greig
Jeannette Mildred Haines
Martha Faust Hargadon

Rose Mosen Klotz
Fredericka Esther Lincoln
Mary Lydon
Lynn McDonald
Emily Meyer
Helen Carolyn Peemoeller
Carol Dee Porter
Pamela Chace Stafford
Carroll Ildoy Trimble
Jana Dagnija Varlejs
Jean Comfort Yankey

French
Cornelia Margaret Broekhuysen
Joëlle Brun de Pontet
Doris Ann Dickler
Lynne Levick Gelber
Jeannette Paul Kean
Susan Ellen Lasersohn
Sara Esta Lewin
Suzanne Shear Norris
Margaret Lannière Simpson
Nancy DuBois Wright (in absentia)

French and Philosophy
Judith Gayle Polsky

Geology
Maria Luisa Busé
Kathleen Bruce Connell
Martha Stokes Price

German
Sharon Guggenheim Rauch
Carola Teegen

Greek
Juanita Elizabeth Barrett
Ellen Thorndike Rice

History
Lynda Lee Adler
Joan Bernstein
Faison DuBose Bradley
Susan Weinstein Cohen

Alexandra Colt
Madeleine Charla deGororza
Katharine Weston Dexter
Ilana Kara Diamond
Symova Marie Hagen
Barbara Janney
Ma tha H. Pelton
Susan Freeman Schapiro
Joan Lenore Strell

History of Art
Philippe J. Calnan
Nancy Dudley Hoffman
Lindsay Wilson Johnson
Kate Wilson Jordan
Priscilla Ann Larson
Virginia Bigelow Norton
Marie-Louise Pinckney
Ann Vanderpool Pollitt
(in absentia)
Antonia Tackaberry Thompson
Ann Wood

Latin
Sally Regina Davis
Susan Barbour Downey
Alice Jean Newman
Christine Annette Philpot

Mathematics
Barbara Helen Moffat

Music
Martha Elizabeth Sumners
Philosophy
Emely Varettoni deMolin Aiken
Joan Katharine Batt
Arleen Sheila Brenner
Priscilla Neuman Cohn
Antoinette Sharon Ellis
Emmie Elizabeth Ewing
Maxine Emily Goldfarb
Elizabeth Hansot
Susan Eliabeth Harris
Jane Higginbottom
Eva Martin
Sheila Lucille McCrea

Edith King McKeon
Marguerite Dunbar Parker
Jane Ballard Phillips
Dorothy Renée Reichenberger
Elizabeth Stokes Rogers
Judith Miriam Rubenstein
Martha Stevens

Physics
Sue Colman Jones
Danna Elin Peatson
Joan Caplan Rosenbloom
(in absentia)

Political Science
Maria Dolores Casanelles
Gibbun Coker
Anne Gardiner Farwell
Nancy Esther Fogelson
Marcia Ruth Levy Fram
Alexandra Korff
Barbara Annette Northrop
Nancy Porter
Cynthia Ann Secor
Eunice Barnard Strong
Suzanne Swan
Marcy Tench

Psychology
Carolyn Morant Dent
Jean Warrington Hoag
Cynthia Stone Klinman
Arlene Barbara Leeborg
Nancy Elaine Porter
Susan Nina Schonberg
Jane Lippincott Smith
Anne Stebbins

Russian
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"Review" Review

Continued from Page 2, Col. 3

disturbing but terrifically effective story. The bustle and atmosphere of summer at the beach is vividly described. The description, carefree after the initial foreboding felt by Mrs. Palmer, leads potentially up to the twist. The twist is not dwelt upon, proffered simply and quickly, thereby sustaining the impact long after the reader has read the last line.

Another unusual story with a twist, no less macabre in its implications, is Helen Fairbanks' "First the Baby Died". If it were just a baby, it might be credible, but the use of the baby and the cat (and the kitchen scene) contribute to the unhealthy macabre effect. The story is extremely short, and written with a vigor and lack of pretension.

Lola Potter's "The Snake in the Garden" is another story of youth, extremely youthful youth, intoxicated with its new-found intellect and taking itself far too seriously. The characters are out of focus and distressingly unhealthy. Each girl is searching for something, unsure of her direction and occasionally desperate. Lois's style is, as always, inimitable. Her description and use of detail is effective, and the tale, unfinished though it may be, unfolds with clarity and rapidity.

"Foxlike in the Vine" by Noel Clark is another (and wonderfully successful) variation on the theme of youth and age, or childhood and adulthood. The description is clear and evocative, although we almost lose the characters for the scenes. The total effect is haunting. The writer has a painterly

touch in her description, and a clarity and perception that give her story substance.

"Leary" by Alison Baker is remarkably poignant. Leary, a blind beggar with "lots of things to say to his violin", is affected by an encounter with a young boy, full of youth and eager to learn. Leary is unaccountably touched and he finds himself "... thinking of the past and future, and an ass in his mind". The portrait of the scene is sharp, one can almost feel the cold, and Leary's effort to keep his violin in tune with the weather is extraordinarily moving. It is sensitive and done with delicacy. I should like to commend its author.

Review of "Earnest"

Continued from Page 2, Col. 4

ridiculous extreme even for comedy, and of course some of the jokes had lost the tickle of inpropriety which had made them funny back in 1895. But Wilde's wit won occasional applause, and the big scenes for the most part were well-received.

Most of the food business didn't come across very well, Jack's famous entrance in mourning was not all it should have been (perhaps because one so seldom sees mourning wear nowadays), but the second act entrance of Algernon and the last act reconciliation were wonderfully effective. After a rather slow start, the play gathered momentum as it went along, and its hilarious conclusion, with cats popping out of bags and metaphorical trap doors opening, was good enough to atone for the other imperfections which honesty has forced me to chronicle above.



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